

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Goethe*.

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SATURDAY, JANUARY 11, 1862

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**ST. JAMES'S HALL.—NEW PHILHARMONIC CONCERTS.**—Conductor, DR. WYLDE.—The Subscribers are respectfully informed that the Eleventh Season of the Concerts will commence on April next. The dates will be shortly announced. The following Solo Artists have been engaged at these Concerts, many of whom, with others who will arrive in London, will take part in the ensuing performances:—Mesdames Titiens, Borghi-Mamo, Lemmens-Sherrington, Parepa and Louisa Pyne; Signori Giuglini, Belart, Belletti and Herr Formes, &c.; Pianists—Mesdames Arabella Goddard, Schumann, Pleyel and Clauss; Messrs. J. F. Barnett, Lubeck, Rubenstein and C. Halé. Violinists—Herr Joachim, Vieuxtemps, Wieniawski, Henry Blagrove, Becker. Violoncellist—Piatli.

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**MISS AUGUSTA THOMSON** will RETURN to Town on the 3rd February, after fulfilling professional Engagements in Scotland and France.

Letters addressed to 38 Welbeck Street will be duly forwarded.

**HERR FORMES** and **HERR REICHARDT** will make their first appearance on the English Stage, at DRURY LANE THEATRE, in conjunction with **MISS EMMA HEYWOOD** and **MLLE. JENNY BAUR**, on Thursday next, January 16th, when will be produced an entirely new and original Comic Operetta, composed expressly for the occasion, by Mr. HOWARD GLOVER, to be entitled "ONCE TOO OFTEN."

To be followed every evening by the New Grand Pantomime

**DR. BENNETT GILBERT** begs to inform his Friends and Pupils he will RETURN from the Continent on the 20th of January.

Address, Messrs. R. Cocks and Co., New Burlington Street, W., or HERON F. KISTNER, Musikhandlung, Leipzig.

**MISS CAROLINE PARRY** (Soprano) begs to announce she will RETURN to Town on the 28th of January.

All Communications respecting Engagements for Oratorio or Concerts may be addressed, A. H. PAYNE, Esq., 2 Georgien-Strasse, Leipzig, or 42 Woburn Place, Russell Square, W.

**MISS ANNIE MILNER** (Prima Donna), having RETURNED from a Four Years' Tour in the United States, will be happy to accept Engagements for Oratorio Concerts or Opera.

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**MR. MELCHOR WINTER** will Sing Ascher's "ALICE, WHERE ART THOU?" At GODALMING, on the 28th inst., and at ESTRAM, February the 14th.

**MLLE. LINA ARNOLD** will Sing Reichardt's "THOU ART SO NEAR AND YET SO FAR." At the Marylebone Institution on MONDAY Evening, the 13th instant.

**MR. JOHN MORGAN** will Sing Balfe's "FRESH AS A ROSE." At Mr. HOWARD GLOVER's Concert, THIS DAY.

**MADAME SAINTON-DOLBY** will Sing Smart's "THE LADY OF THE LEA." At Mr. HOWARD GLOVER's Concert, THIS DAY.

**HERR REICHARDT** will Sing his popular Lied, "THOU ART SO NEAR AND YET SO FAR." At Mr. HOWARD GLOVER's Concert, THIS DAY.

**MR. WEISS** will Sing his popular Song, "THE KNIGHT'S VIGIL." At Mr. HOWARD GLOVER's Concert, THIS DAY.

**HERR FORMES** will Sing the celebrated Song, "IN SHELTER'D VALE." At Mr. HOWARD GLOVER's Concert, THIS DAY.

**MADAME LAURA BAXTER** will Sing Smart's "THE FAIRY'S WHISPER." At Mr. HOWARD GLOVER's Concert, THIS DAY.

**MR. GEORGE PERREN** will Sing Ascher's "ALICE, WHERE ART THOU?" At Mr. HOWARD GLOVER's Concert, THIS DAY.

**MADAME GUERRABELLA** will Sing the popular ballad from *Ruy Blas*, "COULD LIFE'S DARK SCENE," At Mr. HOWARD GLOVER's Concert, THIS DAY.

**MLLE. PAREPA** will Sing the Rondo Brilliant from *Ruy Blas*, "WHY FOR ALL THIS LOVING CARE," At Mr. HOWARD GLOVER's Concert, THIS DAY.

**MR. BRINLEY RICHARDS** will Play his new Fantasia for the Pianoforte, on themes from *RUYS BLAS*, At Mr. HOWARD GLOVER's Concert, THIS DAY.

**M. OLE BULL** will play his popular Violin Solo, "A MOTHER'S PRAYER"—(accompanied on the Pianoforte by M. EMILE BERGER), At Mr. HOWARD GLOVER's Concert, THIS DAY.

**MISS ALICE MANGOLD** will play No. 4 of H. Glover's 12 Romances for the Pianoforte, "ALLEGRO AGITATO," At Mr. HOWARD GLOVER's Concert, THIS DAY.

**MISS HANNAH HILES** will Sing Verdi's Cavatina, "ERNANI INVOLAMI," At Mr. HOWARD GLOVER's Concert; her first appearance in London.

**MADAME NITA NORRIE and MR. JOHN WILSON** having RETURNED from their Tour through the Provinces, are open to Engagements for CONCERTS, &c.  
All Communications to be addressed, care of Mr. NORRIE, Blenheim Crescent, Notting Hill, W.

**MR. DAVID LAMBERT** (Bass Vocalist) will Sing at Uxbridge Haydn's CREATION, January 15; Bury (Suffolk), 17th; Bury (Lancashire), 28; and Barnard Castle, 31st, &c.  
Communications for Engagements to be addressed 15 Adelaide Square, Windsor, Berks.

**MISS ROSE HERSEE** will sing H. Hersee's new Song, "A DAY TOO LATE," at the City Hall, Glasgow, January 11; Town Hall, Newcastle, January 15; Queen's Rooms, Glasgow, January 17th, and Town Hall, Godalming, January 28.  
Letters to be addressed, under cover, to Mr. LAWSON, 118 Union Street, Glasgow.

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**THE ORGAN** at the above Church, having received the addition of a 5-stop Pedal, will be RE-OPENED, with a full Choral Service, on THURSDAY Evening, 16th January, 1862.  
Service to commence at Half-past Seven o'clock.  
Mr. ALBERT DAWES, the Organist and Choir-Master, will preside, and display the beauties of this superb instrument.  
A Collection will be made after the Service.

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**"ALICE, Where Art Thou?"** Romance; sung by Signor Gardoni, and written by Wellington Guernsey. Music by J. Ascher. "Mr. Ascher, whose fame as a writer of pianoforte music is European, has proved himself in 'Alice, where art thou?' as consummate an artist as a vocal writer as he is renowned as a composer for the pianoforte. The melody is graceful, flowing, and original, full of the most original feeling and thought. It has been sung by Sims Reeves, Gardoni, Mr. Tennant, Mr. Perren, Mr. Tedder, Mr. Melchor Winter, and all the leading tenors of the day. Two editions of this romance have been printed—one in B flat for ladies' voices, and the other in D flat for tenors. Altogether, we have seldom met with a composition embodying all the elements of popularity in so great a degree as M. Ascher's romance of 'Alice, who art thou?' and one that must, on its merits alone, become the most popular song of the present day."—(Irish Times.)

In the Press,  
"ALICE," transcribed for the Pianoforte by J. ASCHER.  
ditto ditto by BURNHOFF.  
London: DUNCAN DAVISON and Co., 244 Regent Street, W.

Just Published, Price 4s.,

#### EMILE BERGER'S NEW PIANO SOLO, "LES ECHOS DE LONDRES."

This new fantasia was composed expressly for M. Ole Bull, Herr Formes, Mr. and Mrs. Tennant, and Miss Anna Whitty's provincial tour. It has been played by Mr. Emile Berger (as well as the transcription of Ferrar's popular serenade "Vieni, Vieni"), every where with the greatest success, and has invariably been encored. "The introduction of the two popular melodies, 'Gentle Annie' and 'Dixie's Land,' was a happy idea of Mr. Berger. The audience were delighted, and the applause was so great that the talented pianist was obliged to return to the platform and repeat the fantasia, to the great delight of the audience."—Sheffield Paper.

London: DUNCAN DAVISON and Co., 244 Regent Street, W.

#### HERR REICHARDT'S NEW SONG, "ARE THEY MEANT BUT TO DECEIVE ME?"

Mazurka-Polonaise.  
The Poetry adapted by JOHN OXENFORD.

Price 2s. 6d.

Sung at the Crystal Palace Concerts by HERR REICHARDT, with immense success.

The Times says: "Herr Reichardt, the German tenor, whose pure, classical style and fervid expression—still remembered, in spite of two years' absence—were displayed with the utmost effect in a characteristic song from his own pen, entitled 'Are they meant but to deceive me?' which exhibited more than one touch worthy the composer of that deservedly popular romance, 'Thou art so near and yet so far.'"

London: Published by DUNCAN DAVISON and Co., 244 Regent Street, W.

**BLUMENTHAL'S** new Compositions for the PIANO-FORTE, "The days that are no more," Madame Sainton's popular song, transcribed, price 3s., and "Un petit Cadeau," Bluettes, 3s.

London: DUNCAN DAVISON and Co., 244 Regent Street, W.

**J. S. BACH'S "PASSIONS-MUSIK"** (according to the text of St. Matthew). Vocal Score, with Pianoforte Accompaniment, and the Editorship of Professor STERNDALE BENNETT. Now published for the first time in England. The English text adapted by Miss H. F. H. JOHNSTON.

Subscribers to this work are respectfully informed that it will be ready for delivery by the middle of February. Subscription, One Guinea. Price to Non-Subscribers, One Guinea and a half. Subscribers' names received until the 1st of February. The Chorus parts, 5s. each, will also be ready.

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**LOCKE'S MACBETH.—SIXPENCE.**—Published this Day, BOOSEY and SONS' complete Edition of LOCKE'S Music to MACBETH, in Vocal Score, with Pianoforte accompaniment. Price Sixpence.  
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## Reviews.

"Soyez Heureux"—Romance sans paroles, pour Piano—J. C. ESCHMANN (Ewer and Co.).

Pleasing and well-written; but surely we have heard the following melodic phrase in another key and in a song—part-song (?)—by another composer—say, for example, Mendelssohn:—



"Long Ago"—Musical Sketch for the Pianoforte—VIRGINIA GABRIEL (Ewer and Co.).

Also pleasing and well-written, quaint and pretty in the bargain, inscribed to that clever and rising pianist, Miss Caroline Molique, and with the additional recommendation of owing nothing to Mendelssohn.

"Christmas Bells"—Song, words by JOHN OXENFORD, music by NIELS W. GADE (Ewer and Co.).

The words of this Christmas song may best speak for themselves:—

"Christ came to earth upon this day,  
That sin might be forgiven,  
And in an humble manger lay,  
The holy Lord of heaven.  
The guiding star above Him shone,  
And shepherds hail'd the Holy One.  
Hallelujah, praise our Lord!

"Arise, my soul, no longer mourn,  
Rejoice in thy salvation;  
In David's city One is born,  
Who brings us consolation.  
Betake thee to that Infant mild,  
Thyself in innocence a child.  
Hallelujah, praise our Lord!"—

And, although we cannot say of Herr Gade (as of Miss Gabriel) that in this, or indeed in any instance he has afforded us of his talent as a composer, he owes nothing to Mendelssohn, he has matched the neat perfection, if not sustained the originality (see for example the ninth bar, "Only Lord of Heaven"), the poet with whom we find him associated. In short, the thing is altogether faultless.

"Patrick's Adieu;"—"The Lily of the Valley"—words by E. A. E., music by JULES SCHMIDT (Hopwood & Crew).

"Patrick's Adieu" has a taste of the old Irish melody about it, especially in the minor part; but Herr Schmidt should avoid such progressions as the following:—



"The Lily of the Valley" is much more faulty than its companion, without the same melodic interest to redeem its harmonic deficiencies.

"Hope"—a Pastoral,—words by SHENSTONE, music by W. ABBOTT, Op. 62 (Metzler and Co.).

Mr. Abbott's "Op. 62" is as bucolic as the words of the old English poet to which it is married,—we will not add, and marred by the marriage. "Op. 62" has this peculiarity—that, in the symphony, the pedal is to be footed and unfooted alternately, at the beginning and at the end of every chord respectively. It has this peculiarity. We can find no peculiarity in Mr. Abbott's "Op. 62" but this peculiarity. Shenstone's words will be recognised in the opening quatrain:—

"My banks they are furnished with bees,  
Whose murmurs invite one to sleep;  
My grottoes are shaded with trees,  
And my hills are white over with sheep."

"Magdalena"—by PETER THE VENERABLE, translated by the REV. ALEXANDER ROSS—music by C. G. H.; "Magdalena"—transcribed for the pianoforte—by THECLA BADARZEWSKA (Oetzmann & Co.).

"Pone luctum, Magdalena." The Rev. Mr. Ross, who has ably and scholarly translated this hymn to the Magdalen, might have rendered his purchasers a further good turn by telling them something in a foot note of Peter the Venerable, who, while flourishing A.D. 1092, wrote this hymn to the Magdalen—"Cantum sacrum antiquum,"—as Jules Janin or Mr. Bridgeman might put it. The music of C. G. H., in a word, is harmonious, impressive and beautiful; and, while—"simplex munditiis," as Mr. Bridgeman or Jules Janin might interput—it soars without striving, and engages the sympathies of all alive to the charm of devotional melody without effort. It is some time since we have received so interesting a work for review.

The pianoforte transcription of Thècla Badarzewska ("composer of the celebrated 'La Prière Exaucée'"—as the title page informs us) is clever, well-written, showy and effective.

"Guitare"—Polonaise-bolero, pour piano—W. KRUGER. (Ewer and Co.).

We're in luck with this batch of "music for review;"—though Herr Krüger cannot lay any great claim to originality either of ideas or of construction, he may fairly command acknowledgment for musician-like, handling of his materials. Indeed, we should be puzzled to lay our index on a single weak bar.

MUNICH.—For about six months no concerts of any importance were given here, and now they are following each other with unusual rapidity. On the 11th inst., the Musikalische Academie began their Subscription Concerts, in the Royal Odeon, with Beethoven's Symphony in C minor, performed in a manner worthy of the reputation already achieved by the members of the orchestra. Of the other pieces in the programme Mendelssohn's Violin Concerto, played by Herr Walther, was the most applauded. He was called forward three times. The vocal selection consisted of the grand scene from *Otello*, sung by Mlles. Stehle, Eichheim, and Herr Heinrich; Herr Tombo undertaking the harp accompaniment. There were about 2000 persons present, the King, Queen, and Prince Luitpold being among the number. A few days subsequently Faubel gave a Soirée at the Museum, when the principal feature was Mummel's Quintet in E flat major; M. Mortier de Fontaine attempting the pianoforte part from memory. Shortly afterwards, the Philharmonic Association gave their second Matinée in the Royal Odeon. The most important piece in the programme was Mozart's Pianoforte Quartet in G minor. If report speaks truth, the members of the Musikalische Academie intend giving—in addition to their four Subscription Concerts—a Grand Concert, at which they will perform Herr Franz Lachner's *Sturmesmythe*, which was so successful at the Vocal Festival in Nuremberg. M. Gounod's *Faust* is to be produced on the 28th inst. in honour of the birthday of his Majesty Maximilian II.



## MUSIC AT BERLIN.

(From our own Correspondent.)

A PERFORMANCE of *Fidelio* which I heard, or, as our French friends say, at which "I assisted," a few evenings since, demands some notice. Mad. Köster was most especially good in the part of the heroine, so good, indeed, as to throw all the artists around her in the shade, though they are far from bad. The cast was the same as it has been for a considerable period, with the exception of Herr Krause, who assumed the character of Rocco, formerly sustained by the veteran, Herr Zschiesche. The part of the jailor—an old, true-hearted, and somewhat simple-minded fellow—is drawn with such sharp lines by the composer, that its distinguishing features cannot very well fail to be correctly grasped by an artist of moderate perceptive powers. The tinge of thorough, bluff honesty which Herr Krause imparted to his singing was thoroughly appropriate. Herren Krüger and Bost, Florestan and the Minister respectively, played and sang very creditably. Herr Taubert conducted in a manner which proved that he had a due appreciation of the music. There was only one thing for which I could not praise him, and that was the rapidity with which, in several instances, he took the tempo. This tended to weaken the effect of some of the numbers, such for example as the duet in A minor, after the "melodrama." The time of the duet in G major, as well as of the concluding movement, was, on the other hand, all that could be desired.

After being connected with it for at least twenty years, Mad. Herrenburg-Tuczek has at length bid adieu to the Royal Opera House. The farewell benefit accorded her at the Royal command was a most brilliant affair, though, of course, tinged with a certain degree of sadness and regret on the part of the fair artist herself and of the public, at the idea of parting. As the well-known song has it: "*Scheiden, ach! Scheiden! Scheiden! Weh!*"

As I informed you in my last letter, she selected Mozart's *Nozze di Figaro* for the occasion, Susanna being one of her favourite characters. The house was crammed to the ceiling, and the audience overwhelmed the fair artist with every possible manifestation of their kindly sentiments towards her. She was applauded vociferously after every separate piece, and called on at the end of each act. At the conclusion of the opera she spoke a few words—almost inaudible from emotion—begging the public to think of her sometimes after she had left them and retired for ever into private life. As a mark of respect, all her former colleagues lent their aid to render the performance a model one, so that even the smallest character was sustained by an artist of celebrity. Mlle. Lucca undertook the part of the page, Cherubin, for the first time, singing and acting it with such dash and spirit that she was applauded to the echo, and encored in one of her airs. Mad. Köster was the Countess, and Herr Krause "il barbiere."

A monster concert has been given, by Royal command, in the Victoria Theatre, under the direction of Herr Wieprecht, the principal performers being the members of the military bands here. The house presented a most imposing spectacle, the space before the curtain being filled by a fashionable and elegant audience, while the stage was occupied by a compact mass of executants. Shortly after seven o'clock, the members of the Court made their appearance, the King and Queen being at their head. Immediately afterwards, a roll on the drums, at first very faint, but increasing gradually till the sound became almost overpowering, announced that the concert had begun. This was followed by Mendelssohn's magnificent "Wedding March" (transposed to E flat major). Then came a number of choruses and part-songs, which have been so often given that the audience were pretty well as intimate with them as the singers themselves. The great and engrossing attraction of the evening was the Grand March composed by Meyerbeer for the Coronation of the King, and performed, on that occasion, at Königsberg, as all the readers of the *MUSICAL WORLD* must remember. It was admirably rendered by the combined infantry and cavalry bands present, and excited the enthusiasm of the audience to a tremendous pitch.

The programme of the first Domchor-Soirée consisted of choruses and motets by composers of sacred music, from Palestrina down to Neithardt. They were all given a *capella*, in the usual masterly style, under the direction of the present director, Herr M. D. von Herzberg. The execution of some of them was absolutely perfection itself. The instrumentalist on the occasion was Herr Leo Lion (a pleonastic name, as it strikes me; why not Herr Leo, *pur et simple*; or Herr Lion, ditto; or Herr Leo Löwe; or Herr Leo Leon; or must the gentleman absolutely have two names equivalent to each other, to denote that, like Coleman's hero, he is two single gentlemen rolled into one; or, on the *lucus a non lucendo* principle, is he thus bi-appellate, thus duonamous, to suggest that, though he repeats himself in his name, he will not repeat himself in his works; or—but no; I will pursue this interest-

ing subject no further, at present; I feel I am becoming bewildered, as I consider it. I will discuss it in a pamphlet devoted solely to it. I will bother myself no more now), as I observed, the instrumentalist on the occasion was Herr Leo Lion; a pupil, as I have been informed, of Drey-schock. His instrument is, of course, the pianoforte. He is a *débutant*, whom I never heard before. But why does he call himself Herr Leo—be still, my heart!—On the whole, he was successful, and has every reason to be satisfied with his reception. He played two pieces: Mendelssohn's Fugue in F minor, and J. S. Bach's well-known Gavotte. His rendering of the first was confused and hurried; but he performed the last in a manner which reminded me unmistakably of his master. This young aspirant for artistic fame promises well, and, if he would not entitle himself Herr—but no more of that.

The second of Herr Radecke's Subscription Concerts was distinguished by three most interesting works, new to the majority of the Berlin audience, although one is a century old. I allude to Bach's "Suite for Stringed Instruments and Flute," a peculiar composition, thoroughly steeped in the taste of the time when it was written, and, consequently, of historical value. An eminent musical critic here says: "It is perfectly charming to hear this stern old gentleman, whose speciality was sacred music, strike up a merry secular tune, and to be conducted by him into the ball-room of the tie-wig period, where he leads the steps and figures as well as any one in the world. We behold the Polonaise, Courante, Sarabande, Chaconne and Menuet succeed each other as joyously as in an album of Dance-music. It was reserved for Papa Haydn to give this confused medley a definite stamp, and, out of the turmoil of the 'Suite,' to create the Symphony, with its forms which will last for all time. In Bach, we have the Symphony *in nuce*; in Haydn, the dear, coaxing, merrily-laughing child; in Mozart, the handsome youth, and, in Beethoven, the energetic man, with sturdy well-knit frame." The second novelty was Joachim's Violin Concerto, "in Ungarischer Weise." It was excellently performed by Herr Laub, who carried out the slightest intentions of the composer with laudable fidelity, and overcome the overwhelming difficulties with which the *maestro* has interspersed the score, as though they were mere child's play. The concert was brought to a close by Perfall's solos and choruses to the well-known fairy story of *Undine*. The subject has been treated, more or less successfully, by a great number of composers. Perfall's version is not a great work, but it contains many beauties, and is a very respectable specimen of moderate talent. It was well performed. The chorus was fresh, steady and correct, and the orchestra tolerably satisfactory, while the solos, sung by Mad. Cash, Herren Seyffart and Müller went with remarkable smoothness.

Before concluding, I have one or two remarks to make concerning my last letter. I have just received the number containing it. I cannot tell you what a depressing effect it has had on me—how many long cherished illusions it has dispelled for ever. I once believed my manuscript was not more than justifiably intelligible. I once fondly fancied that London compositors could make out anything; that, if needs were, they were capable of deciphering a medical prescription, or unravelling the Chinese hieroglyphics on the tea-chests in the grocers' shops. Alas! how rudely have I been undeceived! My last letter was swarming with typographical errors, which sometimes completely obscured, and, in no instance, improved the sense of what I wrote. Thus, at l. 29 of the second column, p. 804, I am made to say "*alla podrida*," instead of "*olla podrida*." I! who pride myself *de que puedo hablar y escribir la lengua castellana!* A little further on, at l. 43, "*diebische*" is transformed into "*diebesche*," while at l. 36 of the first column, p. 805, "*awarded*" is made to do duty for "*rewarded*." I am very particular about my punctuation; indeed, the number of commas, semicolons, colons, and full-stops, in which I indulge, is enormous. I own I am averse to employing these signs indiscriminately, as such a system tends slightly to obscure the meaning of what one writes, and, therefore, I strongly object to the full stop instead of a comma after the word "*chronicling*," at l. 56 of the same column and page. At l. 69, "*destined periods*," instead of "*distinct periods*," is somewhat calculated to puzzle the readers of the *MUSICAL WORLD*. At l. 2 of the second column, of the same page, I find "*Carneval*," while, at l. 22, "*Paris Kios*" are by no means as correct as "*Paris Kids*." Proceeding a little further to l. 36, I find "*Wald-vöglein*," which I cannot allow to be a good substitute for "*Wald-vöglein*," nor can say I experienced any very ecstatic delight at beholding "*Herr von Hülsen*" figuring away, at l. 6 from the bottom, as "*Herr von Hülsenhael*," the addition to his name having been made at the expense of the auxiliary "*had*," which is omitted. I thought every one was acquainted with the late Joseph Hume's favourite expression: "*the sum tofile*," but it appears I was wrong; otherwise at l. 28, column 1, p. 806, "*the sum tofile*" would not stare me in the face. But I am not angry; I am only sad, for one of the articles of my faith has been mercilessly proved false, I once placed implicit confidence in

the theory of your witty and clever *collaborateur*, H. Sutherland Edwards, who affirmed that the worst "copy" was always set up the most correctly, because it was given to the most skilful composers, while legible manuscript, like reprint, was invariably confided to the apprentices. Alas! H. Sutherland Edwards, you are the victim of a fearful error—or, stay! is it possible my handwriting is too legible? That is a point requiring deep consideration.

VALE.

## MR. HENRY LESLIE'S CHOIR.

THE performances of the excellent company of singers which goes under the name of "Mr. Henry Leslie's Choir," and could not be more appropriately denominated, the circumstances of its origin and progress considered, are now annually looked forward to with interest by amateurs of vocal part-music in this harmony-loving capital. On Wednesday night a new series, of five concerts, was begun, with well-deserved success. The rooms in Hanover Square—entirely renovated, and presenting an unusually bright and cheerful appearance—were filled by an audience as attentive as it was numerous. Mr. Henry Leslie was heartily welcomed on entering the orchestra, and the entertainment commenced with the customary loyal tribute in the shape of the National Anthem (Mr. Leslie's own arrangement), with the subjoined additional verses by Mr. W. H. Bellamy, written, it may be presumed, for the occasion:—

"Oh, Thou, whose chaste'ning hand,  
Now lies on throne and land,  
Oh, spare our Queen!  
Here Thou her people's pray'r,  
Dry thou her ev'ry tear,  
Guide her through ev'ry care,  
God save the Queen."

"Should war's fell blast once more  
Echo on England's shore,  
God guard our Queen.  
O'er her anointed head  
Thy shield and buckler spread,  
Our heart's best blood we'll shed:  
God save the Queen."

The programme was varied in character, including several pieces of the highest merit, two or three agreeable bagatelles, and others of less apparent value. The well-known glee, "Here in cool grot and mossy dell," for example, pretty enough when intrusted, as its composer (the Earl of Mornington) intended, to solo voices, sounds rather empty than otherwise when delivered, as on Wednesday, by a chorus some 70 strong. The system of turning glees into choruses is as questionable as that of turning sonatas or quartets into symphonies. We cannot but think that the safest principle is to allow composers to speak for themselves, after their own manner, and in the precise form in which they have bequeathed their works. The glee (the first piece of the evening) was followed by a madrigal, "Why with toil thy life consuming," from a pen more facile than ingenious—that of R. L. Pearsall. This is of the calibre of "Oh, who will o'er the downs so free," though hardly so tuneful, and distinguished, besides, by a mixture of styles (as at the passage, "Come with me," where a diatonic progression is immediately followed by some modern French harmony), which amounts to no style at all. Next came Mendelssohn's "First day of spring," a part-song in three divisions, of a wholly different order. Here we have fresh and beautiful ideas, agreeably and concisely set forth, harmonised richly though unobtrusively, and marked throughout by a style as original as it is well sustained. After the compositions that preceded it, the "First day of spring" was a real treat—a genuine poetical effusion compared with an exhibition of stump oratory. To this succeeded a once familiar ballad—delight of our grandmothers!—"The lass of Richmond Hill," arranged as a four-part chorus by Mr. Henry Leslie, whose experienced musicianship, we cannot but think, might have been more profitably employed. James Hook, "the Norwich Apollo," father of the Winchester prebendary and of Theodore "the wit," at one time enjoyed a certain measure of popularity, emulating Kotzwara in "Battle-pieces" for the pianoforte, chiefly noticeable for their inferiority to the "Battle of Prague," and giving out an indefinite number of ballads, of which "The lass of Richmond Hill," though by no means a masterpiece, is by no means the worst. Hook was for a long period composer to Vauxhall Gardens, which being now a defunct institution, it is to be feared—unless Mr. E. T. Smith devotes "Cremorne" to their revival—that his numerous works, vocal and instrumental, must continue to repose in oblivion for want of a fitting arena. Another composer of even less distinction—W. Knyvett—was next represented by a glee, "O my love's like the red, red rose," the words of which are worthy of music of a more refined description. The irreproachable style in which this glee was sung by Miss Annie Cox, Mrs. Dixon, Messrs. A. Mathison and Hodson, made it still more regrettable that a finer specimen of the English national part-song should not have been selected. The instrumental display that followed—a duet for two pianofortes "on airs from *Euryanthe*" (we always thought "the Mermaid's song" was in *Oberon*), the composition, or rather concoction, of M. Ravina—was welcome solely on account of the spirited and brilliant manner in which it was executed by two young ladies of the choir, Misses M. A.

Walsh and Catherine Thomson. Regarded from the point of view of musical excellence it was beneath criticism. The first part, however, ended triumphantly with two eight-part anthems, composed by Mendelssohn expressly for the famous Cathedral choir at Berlin—one for "Christmas," the other for "New Year's Day," both masterpieces of choral writing, and both delivered with a clearness, a steady intonation, and pointed emphasis, reflecting the highest possible credit on Mr. Leslie and the singers who so zealously and with such sterling talent work under his direction. In these anthems, and in a still more trying task—No. 3 of John Sebastian Bach's six grand motets for double choir ("Ich lasse dich nicht du segnest mich denn") to the English version of Mr. Bartholomew—the members of the choir distinguished themselves most honourably, and if, at intervals, some slight discrepancy might be detected in the Bach-music, regarded as a whole the execution must rank as a really memorable achievement. While the motet everywhere soars to the loftiest realm of harmony, in certain places it joins to the invariable grandeur of Bach the wonderfully felicitous expression by which Handel more frequently intensifies the inner signification of words. The opening slow movement is throughout as melodious as it is pathetic, and the sequel, where the *corale*, "Weil du mein Gott und Vater bist," is given in unison by the sopranos, the reiteration of the words, "Ich lasse dich," &c. (already quoted), in elaborate divisions, by the other voices, is even a more special and striking case in point. The second *corale*, "Dir Jesu, Gottes Sohn, sey Preis," in four-part harmony, for the two choirs in unison, one of the most solemn of those impressive hymn-tunes by his fervid and religious treatment of which Bach may be said to have invented a musical language for the inculcation of the Lutheran faith, brings the motet to a termination with unsurpassed sublimity. The third of the six motets is perhaps the easiest of the series; but it is enormously difficult, nevertheless, and when it is stated that indisposition kept away a considerable number of singers (seven or eight tenors among the rest) upon whom Mr. Leslie naturally depended, such a performance as that of Wednesday may be praised without reserve. Never were laurels more magnanimously earned. The cause of Bach is the cause of music; for no musician ever devoted his heart to higher, purer, and less selfish ends than the revered Cantor of St. Thomas's—the "giant of Thuringia." All that he has written should, therefore, be heard, whatever the difficulties involved; and they who, like Mr. Leslie and his choir, cheerfully and zealously undertake the task of making Bach familiar to the crowd of amateurs are well entitled to the respect which they can hardly fail to elicit.

Thus the second part of the concert began as nobly as the first part ended. The piece that followed Bach's motet, a "coronach" (for women's voices) to Walter Scott's words, from *The Lord of the Isles*:—

"He is gone on the mountain,  
He is lost to the forest,  
Like a summer dried fountain,  
When our need was the sorest," &c.

with music by Schubert, was felt (though, notwithstanding the black border with which that particular page in the programme was distinguished, not expressly stated to be so) as an indirect tribute to the memory of an illustrious personage, and, as such, listened to with peculiar interest. Another popular melody (far superior to the first)—"Believe me, if all those endearing young charms," arranged as a four-part chorus by Mr. Leslie; Kücken's vigorous but somewhat commonplace part-song for men's voices—"The Northmen's song of freedom;" one by Mendelssohn, "The deep repose of night is ending," in which the spirit of devotion finds a musical utterance that is incomparable; and an admirably written carol—"Be present, ye faithful"—the composition of Mr. Henry Leslie (who should have given us more of his own original work, and less of his mere "arrangements"), completed the programme. The concert afforded unequivocal satisfaction, every piece being attentively heard and warmly applauded, while three provoking "encores" unprofitably lengthened the entertainment, which, nevertheless, terminated at a reasonable hour.

The next subscription concert takes place on Wednesday, February, the 12th.

CASSEL.—Some few weeks ago a new Gesangverein was established consisting of ladies and gentlemen, and called after its founder, Herr Heinrich Weidt, formerly music director at court, the Weidt'scher Gesangverein. It has already given a most successful and most numerous attended concert, and, although the admission was gratuitous, a very respectable amount was collected in voluntary contributions at the doors, and handed over to the poor. In addition to Mozart's *David's penitente*, the programme included two quartets by the lamented Dr. Spohr, and several solo pieces. The choruses went with great precision and pureness of intonation, and it was evident they had been rehearsed with extreme care.

## Provincial.

FROM London the Sisters Marchisio proceeded to Liverpool and Manchester, in both of which towns they appear to have created no less profound a sensation than in the metropolis. The critic of the *Daily Post* of the former city, writing about the concert of the Philharmonic Society, at which they appeared on Tuesday evening last, thus eloquently and fervidly apostrophises the fair artists:—

"The Sisters Marchisio, fresh from their London triumphs, which fully endorsed their great continental reputation, presented themselves for the verdict of the Liverpool musical public. Their reception, as usual at these concerts, was somewhat chilly; but their splendid gifts and brilliant execution soon thawed all reserve, and all their pieces were applauded to the echo. As the sisters confine themselves almost entirely to the music of Rossini, and as they sing wonderfully his most difficult dual *morceaux*, they subject their talents to a most crucial test. But they come triumphantly out of the ordeal; and certainly no singers can be more adapted by nature and accomplished by art to popularise the music to which they devote their powers.

"The Sisters first appeared in the duet, 'Ebben' a te, ferisci,' and no thing could have been better chosen to exemplify the joint and several qualities of the great singers. The solo which each has to sing revealed to us that the two voices are perfectly distinct, the one being a full round contralto, the other a brilliant and mellow mezzo-soprano, possessing in its own special compass a trenchancy and flashing power peculiarly its own. The 'Giorno d'orrore' united the two in one of Rossini's most splendid torrents of melody; and the light and shade, the precision, the oneness with which the beauties of the duet were brought out, were equally astonishing and delightful. The same characteristics were exhibited in that other magnificent duet of Rossini, 'No, Matilde, non morrai.' The 'Vanne o caro' was given with marvellous spontaneity and exactness; and the concluding stanza, 'Ah se m'ama, il caro bene,' was one of the most exquisite gushes of expressive melody we ever heard."

A correspondent writes from the same places:—

"At St. George's Hall, two very interesting concerts were given on Friday evening and Saturday morning. The programme consisted of Welsh music. The songs were sung chiefly in the Welsh language by the following Welsh vocalists:—Miss Sarah Edith Wynne, Miss Kate Wynne, Mr. Lewis Thomas and Mr. John Owen. Mr. John Thomas was the harpist; Mr. H. V. Lewis accompanied at the pianoforte. 'Taliaiarn' recited two favourite pieces; and though last not least, Mr. Brinley Richards, the Welsh pianist *par excellence*, gave his two fantasias on Welsh airs, introduced by him at the Great National Festival held at Denbigh (North Wales), and Aberdare (South Wales). We need hardly state that Mr. Richards played them *con amore*, and that he was encored and compelled to return to the pianoforte after each performance. There were several other encores, including the National Chorus; 'Hail to thee, Cambria;' the duet 'Hên Forgan a'i Wraig,' sung by Miss S. Wynne and Mr. Owen;—the ballads, 'Y Deryn pur' and 'Merch y Melnydd,' sung by Miss S. G. Wynne—who by the way 'became' her Welsh costume *à ravir*—Mr. Brinley Richards' own popular ballad, 'The Harp of Wales, and the national song of 'The march of the men of Harlech,' both capitally given by Mr. Lewis Thomas. The part song of Mr. Brinley Richards 'The Vale' (Ar hyd y nos), was greatly admired and much applauded, and the same approbation was extended to Miss Kate Wynne in the song from Miss William's collection, 'Y Bore Glas.' Miss Kate also 'became' the Cambrian equipment *à ravir*, and we should not be surprised at the Liverpool ladies adopting the fashion 'for a space.' The programme of the morning concert was identical with that of the evening, except the pianoforte solos of Mr. Brinley Richards were a *capriccio* by Handel (1720), his own popular romance, dedicated to Miss Arabella Goddard, known as 'Ethel,' and his own admirable and spirited *Tarantelle* dedicated to Mr. Charles Hallé. The concerts were under the management of Mr. John Owen (Owain Alaw, Pencerdd), director of the National Festivals held at Llangollen, &c."

The *Manchester Examiner and Times* gives a flattering account of the first appearance of the Marchisios in Manchester, from which we extract the following:—

"The Sisters Carlotta and Barbara Marchisio made their first appearance last evening in our Concert Hall. Oh! you fair ones, who sing so charmingly those pretty school pieces in the drawing-room to admiring papas and mammas, listen to these sisters, and learn from them a lesson relating, not alone to music, but to all other duties of life,—

learn what patient devotion can succeed in accomplishing. The first piece selected last evening was the duo from *Semiramide*, 'Ebben' a te, ferisci!' given with a brilliancy of execution, a richness of tone, a light and shade, and truth of expression, only to be grasped by artists of the highest natural gifts. A 'Bolero,' by Rossini, written as if the great composer was desirous of trying what the human voice could possibly reach, went off with an *abandon* there is no describing. We may say the same of that duet from *Matilde di Shabran*, and 'Le Zingare.' The reception, even from a proverbially cold audience, could not be otherwise than flattering; and we venture to think that their acknowledged success in Paris, Berlin, Vienna and London, will follow the sisters equally through the English provinces. The next novelty was Arthur Napoleon—who played Liszt's pianoforte fantasia on airs from *Norma*, and gained a decided success. M. Lamoury also found appreciation as a violoncellist; and our old favourite Vieuxtemps played a solo of his own, in his own masterly style. The male vocalists were Mr. Walter Bolton, Signors Cosselli and Ciampi."

A letter from Romford gives the subjoined information:—

"We are coming out at Romford in the musical line, thanks to the Volunteers, who seem just now to be active agents in giving life and animation to the Concert Rooms. The Romford (First Essex) Volunteer Rifle Corps, stimulated by the artistic exertions of other corps, metropolitan and provincial, gave an excellent performance of vocal and instrumental music on the 19th ult., at the New Corn Exchange, in aid of the Band Fund of the Regiment. There was a full attendance, and a large muster of the green and gray-coated gentry. The list of vocalists comprised Mlle. Florence Lancia, Mad. Laura Baxter, and Signor Nappi; that of the instrumentalists, Herr Schulthes and Mr. A. Sullivan (pianists), Herr Louis Ries (violin), and Herr Daubert (violin-cello). Mr. Frank Mori and Mr. A. Sullivan conducted. That the Romford public are not supposed to be disinclined towards classical music may be gathered from the fact that Mendelssohn's trio in C minor, for pianoforte, violin and violoncello, heralded the first part, and that Haydn's trio 'A l'Ongarese,' for the same instruments, commenced the second. Mendelssohn's piece was performed by Mr. Sullivan, Herr Ries and Herr Daubert, and Haydn's by the same violinist and violoncellist, with Herr Schulthes at the piano. Both trios were extremely well played. One of De Beriot's Concertos for the violin, by Herr Ries, pianoforte solos by Herr Schulthes, a solo on the violoncello by Herr Daubert, and a pianoforte duet by Mr. Sullivan and Herr Schulthes, were the other instrumental performances. The vocal music was highly attractive. Mlle. Lancia created a great sensation by her beautiful voice and brilliant style. She sang Mr. Frank Mori's new song 'A thousand miles from thee,' and the 'Shadow song' from *Dinorah*, in the last of which she obtained an enthusiastic encore. Mlle. Lancia also joined Mr. Plater (I have no knowledge of this artist) in Mendelssohn's duet 'Zuleika and Hassan,' and won yet another encore. Mad. Laura Baxter sang the canzonetta, 'Fanciulle che il core,' from *Dinorah*, and Mr. Benedict's ballad, 'By the sad sea waves,' her beautiful voice extorting an encore in Meyerbeer's song. Not less gratifying to the company than the solos were the quartet from *Rigoletto* 'Un di se ben,' sung by Mlle. Lancia, Mad. Laura Baxter, Mr. Plater and Signor Nappi; and Bishop's quintet 'Blow, gentle gales,' by the above, with the addition of Mr. Kelleher. To conclude, the concert was a great success, and the Band Fund, no doubt, will be benefited."

A correspondent from Peterborough writes as below:—

"Mr. Thacker, organist of Thorney Abbey, has been giving a series of concerts at Peterborough, Thorney and Whittlesey. The singers were Miss Clara Wight, a young lady of promise, who possesses a charming mezzo soprano voice, and the choirs of Peterborough Cathedral and Thorney Abbey. The instrumentalist were the brothers Booth, two violinists and a violoncellist, who in conjunction with Mr. Thacker (piano) performed several trios, duets and solos, all of which gave great satisfaction to crowded audiences. These young gentlemen are unquestionably artists of great promise, and their playing is excellent. The trio D minor of Mozart, and the solos on the violoncello (by Master Ferdinand), and on the violin (by his brothers, Albert and Otto), were loudly applauded."

From *Southsea* a correspondent writes:—

"Mr. F. Chatterton, assisted by Mrs. Helen Percy as vocalist, gave his entertainment at the New Portland Hall, on the 31th ult., to a fashionable audience. The illustrations, vocal and instrumental, were all most favourably received. Mr. Chatterton was encored in the 'Welsh Bardic Illustration,' and Mrs. Percy in 'The Fairies' Invitation,' and 'The last rose of summer.'"

The following is from *Gosport*:—



"Mr. Fred. Chatterton and Mrs. Helen Percy gave an entertainment on 'ancient minstrelsy and modern harp music' at the assembly rooms on the 1st January. There was a large and appreciative audience, and the various vocal and instrumental illustrations were very warmly received. Mrs. Percy was encored in two of her songs, and Mr. Chatterton in a march of his own composition."

The *Cork Herald* announces a Musical Festival to take place the latter end of the month, and supplies the following particulars:—

"As the period approaches when this great musical event is to take place, it may not be uninteresting to mention briefly the origin of the County and City of Cork Choral Society. In June last a number of gentlemen connected with this city resolved to organise a great musical performance in Cork on the plan of the Birmingham festivals, each promising to use every exertion to carry out that object. During the six months which have since elapsed, these gentlemen have worked hard to accomplish their intention, and with considerable success. The festival is fixed for the 28th, 29th, and 30th of January, and will be the first musical gathering of the kind ever held in this city. A chorus comprising two hundred and twenty male and female singers has been organised, and some idea of the interest felt by the entire country in this festival may be formed from the fact that twenty of these come from Youghal, twenty from Bandon, thirty from Limerick, fifteen from Armagh and Belfast, and twenty from Dublin. We understand that the whole effective strength of the festival will consist of 300 performers, including the instrumentalists, among whom will be the celebrated organist, Mr. Handel Rogers. The solo parts will be sustained by Mad. Rudersdorff, Miss Elton, Mr. Weiss, Mr. Topham, Mr. Levey, Herr Elsner, &c. At a full rehearsal of the society which took place, last Wednesday evening, the entire of *Judas Maccabeus* was rendered with admirable precision, power, and expression. The words selected are—*Judas Maccabeus*, a selection from *Des Freischutz*, succeeded by a miscellaneous concert, and the *Messiah*. We may state that it is the intention of the society to devote any surplus which may remain after paying the expenses, to the relief of the poor of the city and county. Moreover the success of the present enterprise would stimulate its promoters to hold similar festivals frequently in Cork."

### MUSIC WITHOUT NOISE.

(From "Punch.")

A GREAT Musician, as every body knows, composed certain "Songs without Words," but Mendelssohn, in producing those apparently impossible works, accomplished a difficulty less arduous than that which has been surmounted by the inventor of an instrument advertised by Mr. Chappell of Regent Street, as:—

"AZÉMAR'S SILENT PRACTICE DRUM."

The handbill, headed as above, informs us that:—

"For the purposes of practice, the Silent Drum possesses all the advantages of a real one; it offers the same resistance and rebound to the sticks, and admits of an equal degree of force and action in beating, unaccompanied, however, by the excessive noise with precludes the possibility of a drum being practised in-doors."

We would say that not only does the Silent Drum possess all the advantages of a real one for purposes of practice, but is also free from all the disadvantages of a drum which, when beaten, makes a noise. A solo on the drum is a musical performance to which few persons would like to listen under any circumstances; but when executed as a piece of practice, especially in-doors, it must be extremely far from agreeable to anybody within hearing.

Well, but some one will say, what is the use of a Silent Drum? Might not the drummer, for purposes of practice, as well beat the air? This question is provided with an answer in the subjoined statement:—

"The degree of correctness in the beating is accurately ascertained by a slight sound, as well as by the vibration on the leg, to which the Silent Drum is strapped; this position of the drum on the leg also corrects the fault, common to beginners, of allowing the sticks to drop towards the right. The small circumference of this instrument compels the drummer to concentrate the blows, and its rim ensures the sticks being kept at the proper height. The Silent Drum is very portable, six of them occupying less space than one ordinary side drum."

The fact that the small circumference of the instrument compels the drummer to concentrate blows, will be apparent from the following:—

"DIRECTIONS HOW TO USE THE SILENT DRUM.—Strap it on the left leg, a little above the knee, the iron tongue resting against the inside of the same; when standing, the left leg must rest on some slight elevation; when sitting, the left leg to be bent under, and the right one stretched out, with the right side of the drum resting on it."

When sitting, at least, the drummer, if he missed the drum, would very likely hit the leg against which it would rest, and give himself an unpleasant whack on the knee, which would forcibly remind him of the necessity of concentration in aiming his drumstick at its mark.

Mr. Thomas Carlyle, in many of his humorous writings, takes frequent occasion to impress upon his readers the great value of the Silences. Among the Silences there are few more valuable, especially for purposes of practice, than the Silent Drum. M. Azémar would confer a great boon upon society, and particularly the studious part of it, if he could contrive to invent some other Silences of the musical kind. A silent piano in the next house would be a real blessing to many a person whose auditory nerves are sensitive; so would a silent flute, a silent fiddle, or a silent corneopeon. Let M. Azémar consult Mr. Babbage, who made the calculating machine, and abhors street-music; let them lay their heads together, and try if, between them, they cannot invent a silent grinding-organ, a silent brass band, and a silent bagpipe; to the use of which itinerant Italians, Germans, pseudo-Scotchmen, and other creators of public discord, should be restricted by Act of Parliament.

GEORGE CANNING AND HIS MOTHER.—"It is not a little curious that the 'Peerages' make no mention of this lady by name, the editors contenting themselves with the remark that the future Premier's father, by an imprudent marriage, incurred the displeasure of his parents, and the penalty of disinheritance. The name of the lady in question was Costello. After the marriage her husband entered as a student at the Temple; but borne down by the neglect and oppression of his family—who boasted to have been settled at Foxcote, in Worcestershire, from a fabulously remote period—he soon died in almost destitute circumstances. After his death his widow married Mr. Reddish, of Covent Garden Theatre, and being again left a widow took as her third husband Mr. Hun, by whom she had two daughters. It is most honourable to the memory of that great statesman that when, on retiring from office, he became entitled to a pension, he settled it on his poor relations instead of pocketing it himself. It is still more creditable to him that, amidst all his struggles for political advancement and the warfare of party strife, he never forgot his duty to his mother. He duly corresponded with her to the last, never omitting to write to her on a Sunday, which day he always made it a rule to set aside for that purpose. So invariably punctual was he in this respect that even during his special mission to Portugal, though not able to forward his letters regularly, he still continued to write every Sunday, and sent sometimes two and even three letters by the same packet from Lisbon."—*Once a Week*.

MEINIGEN.—On the 13th ult. the Salzunger Kirchenchor, which is under the especial patronage of the heir apparent, gave a concert in the church. The programme comprised compositions by Bach, Allegri, Palestrina, Orlando di Lasso, Pratorius, Jomelli, Mendelssohn and Hauptmann, the whole under the direction of the Cantor, Herr Müller. Mad. Förster sang an air by Handel, and a "Sanctus" by Cherubini.

LEMBERG.—The great musical event of the season has been the triumphant production of Meyerbeer's *Dinorah*.

DARMSTADT.—Schindelmeisser's new opera, *Melusine*, is in rehearsal. The members of the Grand Ducal Chapel have commenced their annual series of Subscription Concerts. At the opening concert, Beethoven's Pastoral Symphony and Weber's *Jubilee Overture* were performed with the precision and spirit for which the Grand Ducal Chapel is celebrated. A young pianist, Herr Martin Wallenstein, from Frankfort, made a favourable impression.

**BRESLAU.**—Very grand preparations are being made for the production of M. Gounod's *Faust*. The machinery will be furnished by Herr Brandt, of Darmstadt. Before the production of *Faust*, however, Marschner's *Babü* will be revived.

#### NOTICES TO CORRESPONDENTS.

**SOLVENT.**—Cracus built Cracow. Duke Piast, otherwise Piast the Peasant, flourished in the ninth century, and his dynasty flourished after him some five centuries. Kidderminster: there has been an accident here, and another at Bewdly. The Passalorynchites were heretics, and the leader on musical pantomimes was in irony.

### DRURY LANE THEATRE-ROYAL.

LESSEE—MR. E. T. SMITH.

#### CHRISTMAS HOLIDAYS.

**GRAND MORNING PERFORMANCE** of the PANTOMIME every Wednesday at Two o'clock.

On Monday, January 13th, and every Evening during the week, Her Majesty's Servants will perform the popular farce, by J. B. Buckstone, Esq., entitled

#### AN ALARMING SACRIFICE:

Bob Ticket, Mr. Atkins; Pugwash, Mr. Barsby; Mr. Skinner, Mr. Hope; Susan Sweetapple, Miss Keeley; Miss Wadd, Miss Stuart; Miss Tibbit, Miss Bland; Miss Gimp, Miss Harleur; Deborah, Mrs. Dowton. After which will be produced, with that attention to completeness in every department by which the Christmas Annals of this Theatre have been so pre-eminently distinguished, the New Grand Comic Pantomime, entitled

**Harlequin and the House that Jack Built;**

OR, OLD MOTHER HUBBARD AND HER WONDERFUL DOG.

"If a man do build a dwelling upon common land from sunset to sunrise, and enclose a piece of ground, wherein there shall be a tree, a beast feeding, a fire kindled, a chimney smoking, and provision in the pot, such dwelling shall be freely held by the builder, anything herein to the contrary notwithstanding."—*Old Forest Charter*.

The novel effects and splendid scenery by William Beverley, assisted by Messrs. C. Pitt, Craven, Brew, &c. Masks, symbolic devices, personal appointments, and designs for the costumes by the celebrated Dykewykin. The overture and music composed and arranged by Mr. J. H. Tully. The machinery by Mr. Tucker and assistants. The tricks, properties, changes, and transformations by Mr. Needham, assisted by Messrs. Glindon, H. Adams, H. Langham, &c. The Costumes by Miss Dickinson, Mr. Lauri, and Mr. Palmer. The Gas Appointments by Mr. Hinckley. The Choreographic Arrangements by Mr. Cornack. The Harlequinade and Comic Scenes by Messrs. Cornack and B. Jones. The Perfume of the Flowers supplied by Rimel's process. The Grotesque Burlesque Opening invented and written by E. L. Blanchard. And the whole arranged and produced under the immediate superintendence of Mr. Robert Roxby.

Harlequins, Messrs. Cornack and St. Maine; Columbine, the Misses Gunniss; Pantalons, Messrs. G. Tanner and Morley; Clowns, Messrs. Forrest and Huline; Grotesque, Signor Lorenzo; 1861-62, Mr. Still. Sprites, by the Ridgways and Suwell Family.

\* Doors open at half-past 6, to commence at 7 o'clock.

Tickets for boxes, pit, and galleries may be had at the box-office before the opening.

#### ST. JAMES'S HALL,

Regent Street and Piccadilly.

### MONDAY POPULAR CONCERTS.

**THE Sixth Concert of the Fourth Season (70th Concert** in St. James's Hall) will take place on Monday Evening, January 13, 1862, on which occasion Signor Piatti, Mons. Sainton, and Madame Sainton-Dolby will make their first appearances.

#### PROGRAMME.

**PART I.**—Quartet, in E minor, Op. 45, for Two Violins, Viola, and Violoncello (Spohr), MM. Sainton, L. Ries, H. Webb, and Piatti. Song, "Name the glad day" (Dussek), Miss Banks. Song, "Divinities du Styx" (Alceste) (Glück), Madame Sainton-Dolby. Sonata Characteristic, in E. flat, Op. 81 (Beethoven), Mr. Charles Hallé (first time at the Monday Popular Concerts).

**PART II.**—Sonata, in F major, for Pianoforte and Violoncello (Beethoven), Mr. Charles Hallé and Signor Piatti. Song, "Never forget" (G. A. Macfarren), Miss Banks. Song, "In a dear-nighted December" (J. W. Davison), Madame Sainton-Dolby. Trio, in G major, for Pianoforte, Violin, and Violoncello (Haydn), MM. Hallé, Sainton, and Piatti. Conductor, Mr. Benedict. To commence at eight o'clock precisely.

**NOTICE.**—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

\* Between the last vocal piece and the Quartet, an interval of Five Minutes will be allowed. The Concert will finish not later than half-past ten o'clock.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; CHAPPELL and CO., 50 New Bond Street, and of the principal Music-sellers.

#### NOTICES.

**TO ADVERTISERS.**—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

Terms { Two lines and under ... .. 2s. 6d.  
Every additional 10 words ... .. 6d.

**TO PUBLISHERS AND COMPOSERS.**—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

**TO CONCERT GIVERS.**—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## The Musical World.

LONDON: SATURDAY, JANUARY 11, 1862.

**WHO** is to have Her Majesty's Theatre this year? The affair, notwithstanding its proximity to accomplishment, is not yet definitely arranged. The young *prima donna* and the opulent banker are still deterred by the stringent stipulations of the proprietor with reference to caution money. The immediate disbursement of six or seven thousand pounds is no inconsiderable adventure, more especially where other interests beside those of art are contemplated. M. Bagier is wealthy, but what possible experience can the dilettante speculator from Madrid have in managing the fortunes of so vast and complicated an establishment? Surely the Earl of Dudley would do well to ponder before consigning the theatre into such hands. Earls, we have been assured, love money like inferior mortals, and M. Bagier would, beyond all suspicion, prove a solvent tenant; but his Earls-ship loves something else besides lucre, and has more than once proved himself a strenuous advocate in the cause of music. To secure his rent is one of the primary objects of a landlord; but when the landlord is rich, noble, talented, consequential in the public eye, and the owner of one of the greatest musical establishments in the country, some latitude in speculation, some freedom of commercial enterprise, might be expected, without even intruding on the domains of liberality. That Her Majesty's Theatre should be closed this year, of all years, would seem to proceed from no less a determination than to ensure its downfall. If managerial speculators, in the Great Exhibition year, would shrink from paying the enormous rent asked, what chance is there that any individual who is tolerably acquainted with the arithmetical process of addition and subtraction, and could tell a straight line from a crooked, would embark at any future period in such a perilous venture as becoming lessee of the theatre? The idea is simply absurd. If Her Majesty's Theatre is not opened this season, the star of its fortunes has, too probably, set for ever.

If we were worth one hundred thousand pounds sterling, we should hasten to the noble proprietor without delay, and, with the utmost zeal and disinterestedness, advise him to entrust the fortunes of the Old House once more to the keeping of Mr. Lumley. This indeed is the only hope for Her Majesty's Theatre. Mr. Lumley, of all living managers, is best constituted to preside over its destinies and to direct its course. He has vast experience, infinite intelligence, unlimited means



of obtaining information, and—as befits the head of one of the most fashionable and important lyric theatres in Europe—the most courtly manners and the most conciliating address. After all, what is the difference between the noble proprietor and Mr. Lumley, but the disagreement about My Aunt Dinah's affair in *Tristram Shandy*? And, indeed, might not Mr. Lumley, acting the part of the elder Shandy, in the strict obligation he owes to truth, thus essay to liberate himself from all blame with the Earl of Dudley, representing My Uncle Toby? He might, like "my Father," urge in extenuation—"Amicus Plato"—that is, Payment was my bond:—"sed, magis, Amica Veritas"—but Repudiation was my Necessity. If this would not lead to a satisfactory arrangement, in reality we know not what would.

Let us hope for brighter days for the "Old House at Home," in the Haymarket. With that time-honoured establishment are connected very many of our most vivid and delightful recollections of Italian Opera. It was there—not to go too far back—we first saw and heard Pasta, Sontag, Malibran, Grisi, Persiani, Cruvelli, Pisoni, Brambilla, Rubini, Donzelli, Mario, Tamburini, Zuchelli, Lablache, and a host of other celebrities. It was there we first listened to the best operas of Mozart and Rossini, with casts that never have been surpassed. It was there we heard, and heard only, that glorious quartet of vocalists—the wonder and admiration of the world—try their united strength in the *Barbiere*, *Don Giovanni*, *Le Nozze di Figaro*, *La Gazza Ladra*, *Cenerentola*, *Puritani*, *Marino Faliero*, *Otello*, and other operas which have escaped our memory, not forgetting Mr. Balfe's *Falstaff*—to say nothing of Mr. Costa's *Malak Adel* and *Don Carlos*—written for "them four." It was there we saw another quartet only less immortalised in fame—inasmuch as the ballet is inferior to the opera—the inimitable Taglioni, Queen of the Graces; the gazelle-like, fascinating and enchanting Carlotta Grisi; the bounding and inexhaustible Fanny Cerito; the agile and swan-fashioned Lucile Grahn. Do they not seem now to figure before us on the never-to-be-forgotten stage, and each throw the golden light of her ethereal witcheries over the spell-bound audience? Alas, both quartets have vanished into the ingurgitating misty Past, and Silence and Darkness now hold their bridal, where once Pleasure and Fashion reigned supreme. Here, too, the dark-browed queen of tragedy, Rachel, with downcast eyes and step that told the history of a heart, moved, the incarnation of some terrible passion, before our gaze, choking our utterance. Here, too—but why recall what has been, as if merely to show the impossibility of what may be? If we cannot redeem bygone glories, we may, at least, realise a hope for the future. Her Majesty's Theatre again opened and the directing power once more vigorous and energetic may rise from its ashes, and assert its ancient supremacy and grandeur. Let us anticipate the best, and trust that the doors of the great operatic temple may be soon unclosed, and its administration delegated to proper hands. There is no reason why, though neglected and forsaken, it should not yet be restored to the proud position it once occupied, of the first and most magnificent lyric theatre in Europe.

SOME years since there was instituted an association named "The Mutual Presentation Plate Society," the purport of which was sufficiently indicated by the title. After the manner of our Royal Academy and the Academy of France, the number of members was strictly limited to forty. The meetings were held regularly in the neighbourhood of Bedlam,

upon each occasion a fixed subscription was paid, and in turn every member was presented with a testimonial, or, to quote the words of the prospectus, "a token of respect, varying from a small snuff-box to an equestrian statue, according to the price such member might choose to pay for it; it being a stern and independent axiom of the association that each pays for the presentation offered to himself, and thus is a party to the reward bestowed upon those merits of which no person is so good a judge as himself." Thus any member had the power to increase the joint subscription to any extent by contributions from his own (or his friends') pockets, so that if dissatisfied with the orthodox silver snuff-box (one eccentric member presented himself with a silver coffin-plate), he could, by paying the difference, have an equestrian statue. Members had the privilege of designing the inscription on their own testimonials, and of introducing a friend as honorary member, who was mulcted of a subscription, and kindly permitted to dine annually with the members—at his own expense. The society may have become defunct, but its objects do not appear to be lost sight of—a striking instance of its existence having recently come to light. The following is a verbatim copy of a circular dated from one of the modern mis-called "Music Halls," arrogating to itself the designation of our oldest and most venerated musical institution:—

"The enterprise of Messrs. — & —, in having established the — Music Hall, with its accessories, has been thought by many of their friends to be worthy of some mark of esteem and respect for their spirited conduct; a few gentlemen have, therefore, formed themselves into a committee for the purpose of carrying out the above object, by presenting them with a suitable testimonial. Some of the members of the committee will do themselves the honour of waiting upon you on the — inst.—I am, yours, respectfully,

— Hon. Sec. and Treasurer."

This document is headed with the name of the hall in question, and dates from the "committee-room," held in the building, the envelope bearing a stamp with the names of the proprietors to whom the testimonial is to be presented! About the exquisite taste of the whole proceeding, not a word need be said; but still there is something inexpressibly funny in the notion of a subscription to recognise the spirited conduct of two individuals opening a public-house, with a singing-room and "accessories," for their own especial benefit, and the degradation of art. Let any one who wishes to learn their influence make the tour of these "halls," and observe what produces the strongest impression, elicits the most frantic applause, with double and triple encores; not the operatic selections, the only decent things of the evening, even if performed with what was advertised as a "full" band by the gentlemen whose enterprise is to command a testimonial, and which full band (if our memory serves us rightly), consisted of a piano and harmonium, cornet, sax-horn, and drum! Not these, even with the aid of Signora Squallini "from La Scala," no, but the comic (Heaven save the mark!)—the comic song, the broader the buffoonery and more highly spiced with *double entendre* the better. And for the establishment of rooms for the encouragement of this class of entertainment, which fills the musicsellers' windows with portraits whose vulgarity is only equalled by their stupidity, vide "The Young Man from the Country," "Doing the Grand," "The Nerves," &c., the individuals represented looking, in one instance, something between a flash horse-dealer and a pickpocket, and in the other a compound of prig and mountebank; the third, apparently, typifying two hopeless idiots, the character of the songs being on a par with the embellishments. It is gratifying to find one or two journals earnestly protesting against this growing nuisance, which, however, must in time work its own cure—not in the

Westonian sense of the word. A line, in season, may put a stop to the farther presentation of testimonials to these "enterprising" promoters of the consumption of ardent spirits, and destroyers of all that is healthy or worthy in the art of all others most justly esteemed "divine."

#### MLLE. ADELINA PATTI AT BERLIN.

To the Editor of the MUSICAL WORLD.

SIR,—The most recent "great event" in the Prussian capital has been the first appearance of Mlle. Adelina Patti before a Berlin public. I may as well, without more ado, inform your readers that her success has been unequivocal, and that she promises to become as great a favourite here as elsewhere, wherever she has sung. Your own opinion of Mlle. Patti is sufficiently well known; but the readers of the MUSICAL WORLD may, perhaps, be pleased to learn what the Brandenburgian critics here say of *La pequeña señorita*. I, therefore, append translations of a few extracts from the leading papers. The *Neue Berliner Musik-Zeitung* speaks as follows:—

"The reputation which preceded the fair young singer fully explains a certain amount of curiosity on the part of the public, but although various reports from the English and American journals, dealing especially with her capabilities, were pretty generally known, the public, on the whole, appeared as though undecided what to think. With regard to Mlle. Patti's reception here, it may be described as particularly favourable, and if the enthusiasm did not reach that convulsive height which we have seen it attain lately, on various occasions, the audience were most excellently inclined towards the *débütante*, a fact which was proved by their applauding and calling her on before the curtain. Adelina Patti has been singing from the time she was eight years old, and, between then and now, has brought the facility of execution, with which nature had so richly endowed her, to a pitch of perfection which is something absolutely wonderful. Two years ago she made her first appearance on the stage as Lucia, as she has done here. The writer of this notice was present on the occasion, and astonished at her soft and gentle method of taking the note, and the ease with which she executed the *cantilena*, as well as the 'virtuosity' with which she achieved the most difficult passages in *fiorette*. Since the evening in question, Mlle. Patti has become a celebrated singer. She has received homage both in the New and the Old World, and now appears here as a great artist, crowned with fame and decked with laurels. That Adelina Patti is a phenomenon is a fact we may set down as indisputable. She overcomes material difficulties with a boldness, rare even among Italian vocalists. Even admitting that her ornamentation is, here and there, not quite perfect, we still find plenty in her that is wonderfully beautiful and estimable in an equal degree. Mlle. Patti is, in short, a first-class artist, who need scarcely fear a rival. Her voice is soft and agreeable in the upper notes, and if her middle register has lost a portion of its former sonority, the reason is to be sought in the great exertion and restless activity to which she, although so young, has had to submit, since she went upon the stage. Her mechanism, however, is invariably marked by artistic certainty. To speak more especially of her Lucia, the great point of that performance is the grand air in the last act. This includes the graceful *cabaletta*, in which she displayed her wonderful facility of execution in every possible respect. In her future characters we have no doubt she will succeed in raising the good opinion of the public to a pitch of enthusiasm, especially when she sings the part of Norina or Adina, when we shall have an opportunity of having her in her proper element. Like all true artists, Mlle. Patti has characters especially adapted to her means, and among them we must class those in the lighter class of Italian operas."

Before proceeding to give any further extracts from the Berlin press, concerning Mlle. Patti's performances, it is as well to premise that in Lucia, owing to the want of an Italian tenor, "Herr Theodor Formes, the national tenor of Berlin", was compelled to undertake the part of Edgardo. This made the task of our little *prima donna* doubly arduous.

Another journal, speaking of Mlle. Patti in the *Sonnambula*, expresses itself in these terms:—

"Although it must be admitted that, as a rule, the enthusiasm of the public for Italian opera has cooled down, every artist of extraordinary talent is sure to attract. Mlle. Adelina Patti must indubitably be classed in this category, and thus it could not astonish any one, especi-

ally after her first success in *Lucia*, that when she was announced for Amina the Opera House was crammed to the ceiling. The character of the somnambulist is peculiarly adapted to the childish, affectionate nature of the young artist, which is evident in her appearance as well as in her singing and acting. The very first scenes were sufficient to excite among the audience a feeling of the liveliest interest, mingled with the most sincere admiration of her surprising vocal fluency. Her voice, thanks to its clear and bright tone, penetrates everywhere, and completely fills the large space of the Opera House. Mlle. Patti understands admirably how to husband her resources, and her execution is so unfailing, that even in the most difficult passages no fear is entertained for her success. We can recollect no instance of *staccato* singing exhibiting the same amount of perfection, while the 'shake' for purity and ease, has rarely been equalled. Each separate air was of itself a treat, while the concluding *rondo*, 'Ah! non giunge,' provoked a storm of enthusiastic applause. Mlle. Patti's performance bore throughout the stamp of a natural no less than an intellectual conception, and, in a word, combined the qualities most requisite to make her a genuine public favourite."

A third journal contains the subjoined:—

"Mlle. Adelina Patti gained a second triumph in the *Sonnambula*. The house was crammed, and the applause, especially at the end of the opera, was tumultuous. The celebrated *finale* was the pinnacle of success. Mlle. Patti's naturally delicate voice here appeared to grow stronger and stronger. It mounted, upon the boldest wings of tone, through a succession of the most difficult runs, to an extraordinary height, as though no difficulties existed for it in such dizzy spheres. Chromatic scales, on account of the *virtuosa*-like certainty with which each note, together with the half-tones, succeeded the other, struck the musical auditor with astonishment. As a brilliant instance of this, we may mention her masterly shake, which is executed in the *presto* with magic rapidity, without a single tone being slurred over. With this mastery over the most difficult vocal difficulties, Signora Patti combines the high advantage of a vocal tone as clear as a bell; her voice attacks the word and note at once, with a perfect absence of anything like hesitation. Not the slightest suspicion of *tremolo* obscures the purity and beauty of her intonation. There can be no doubt of her being one of the very first lyric vocalists, and all lovers of art in Berlin must feel grateful to Herr von Hülsen for having afforded them an opportunity, before the inhabitants of any other continental city, of hearing so original, and, in her way, so unique an artist."

When the *Trovatore* was performed there was not a single vacant seat in the house, so great was the desire to hear Mlle. Patti as Leonora. The public, therefore, shared with me the belief that this performance would be one of the most brilliant of the Italian season. The ticket-sellers reaped a rich harvest; as much as five thalers were offered for a parquet ticket, about the price for which a good stall may be obtained at the Italian Opera in London. The frequent and hearty applause was in keeping with the crowded state of the theatre, and showed that public expectation had not been disappointed. In short, the entire performance exhibited a degree of excellence such as, probably, no previous representation of Verdi's *Trovatore* ever reached in Berlin, and such as could with difficulty be surpassed in any other European capital. Mlle. Patti embellished the music of Leonora in her own florid style, and, to quote the exuberant language of a Berlin critic—"crowned it with artistic and variegated tone-flowers, which, like sonorous arabesques, produced apparently without an effort, bloomed on the delicate stalk of her voice, and twined upwards to the greatest heights." This is flowery language—more flowery, mayhap, than that in which a sober English critic would indulge; but I give it as it is, to show you how successful the "bijou *prima donna*" has been here. In fact, to sum the matter up in a word, Mlle. Adelina Patti has been a decided "hit" in the musical capital of Prussia.

Berlin, Jan. 2, 1862.

A. A.

MISS ELEANOR ARMSTRONG'S Concert took place on Thursday evening at Westbourne Hall before a full and fashionable audience. The fair *bénéficiaire*, who is making rapid strides in her profession, sang two English songs, "A thousand miles from thee" (by Mr. Frank Mori, and rendered popular by the singing of Mlle. Florence Lancia), and the ballad of "Kathleen Mavourneen," in so charming a manner that spontaneous encores were awarded to her after each. The young vocalist was modest enough only to bow her thanks for the first, but the second she repeated with increased effect. Miss Eleanor Armstrong also sang

\* Brother to Carl Formes, the well known bass.

an aria from *Roberto Devereux* and the duet "Parigi O Cara," from the *Traviata*, with Mr. John Morgan, in which she showed herself as accomplished an artist as she did in the songs of her native tongue. Mr. John Morgan gave Balfe's elegant ballad, "Fresh as a rose," and Macfarren's "Guiding Star," with great effect. Mr. Viotti Cooper is a young and promising vocalist, but he must study hard before he arrives at the "top of the tree." He sang Mr. Frank Mori's ballads, "Rose of the morn" and "Who shall be fairest?" The other vocalists were Miss Poole, Mad. Louisa Vinning, Miss Lascelles, Miss Bradshaw and Mr. Gadsby, who, we need hardly say, ably fulfilled the duties allotted to them in the programme. Mr. G. F. Kiallmark and Miss Catherine Thompson were the pianists. The gentleman played a fantasia by Thalberg, and the lady a classical *morceau* by Beethoven and "Les Arpèges of Theodore Kullak. A violin solo by Herr Louis Ries completed an interesting musical evening.

**THE SISTERS MARCHISIO.**—Miles, Carlotta and Barbara Marchisio again appeared on Saturday afternoon, at the second and last of Mr. Land's concerts in St. James's Hall, and more than confirmed the highly favourable impression created by their "début." On this occasion they introduced two duets from *Semiramide*—viz., "Serbani ognor" and "Giorno d'orrore"—and an original Bolero, composed expressly for them by Rossini. It is difficult to imagine duet-singing more irreproachable. The result of combination in musical performance could hardly be carried to a greater degree of perfection. The two voices,—although one is a soprano, and the other a contralto,—appear to possess some occult quality in common, which when they are heard together so thoroughly assimilates their individual tones, that, even in part-singing, where there is no *unison* to help the illusion, the effect is equivalent to harmonious concords produced upon a single instrument. Such precision, indeed, as the Miles, Marchisio exhibit has rarely been attained. No mechanical contrivance could surpass it. They begin and end a phrase, roudade, or "cadenza" as if but one mind and one impulse directed the utterance of the two voices, and as if to vary from each other to the extent of the nicest perceptible gradation—"the shadow of a shade"—was not within the range of possibility. The simile of the poet, comparing two brothers who have no sympathies apart to "two cherries growing on a single stalk," might, without any great stretch of propriety, be applied to the Sisters Marchisio in their musical capacity. The audience were just as much delighted as on Thursday evening, and applauded all they did with indiscriminate warmth, the piece most unanimously admired being as before, the delicious slow-movement, "Giorno d'orrore."

In other respects the programme bore a strong family likeness to that of Thursday, most of the same artists taking part in it, with the addition of Miss Arabella Goddard, who was recalled after Liszt's fantasia on the quartet from *Rigoletto*, and obtained a still more honourable success with the variations and finale from Beethoven's sonata dedicated to Kreutzer, in which she enjoyed the advantage of M. Vieuxtemps' invaluable co-operation, which were magnificently played on both hands, and as our clear and well informed contemporary *The Sunday Times* relates—"as keenly enjoyed as anything in the entire concert." How, indeed, could it be otherwise with two such artists?

**ST. MARK'S CHURCH, MYDDELTON SQUARE, PENTONVILLE.**—The fine organ in the above church, one of John Gray's best, having been remodelled by conversion of manuals to CC compass, and the addition of a Five Stop Pedal, will, as per advertisement, be reopened on Thursday evening, January 16th, 1862. Mr. Dawes, the lately appointed organist, will during the service play first movement of Reich's *Flute Concerto*, and after the sermon perform a selection from Handel's *Suites de Pièces*. The following is a list of the stops:—*Great Manual CC to F in Alto 54 Notes.*—1. Open diapason, 8 feet pitch; 2. Ditto, 8 feet pitch; 3. Stop diapason, 8 feet pitch; 4. Principal, 4 feet pitch; 5. 12th, 3 feet pitch; 6. 15th, 2 feet pitch; 7. Sesquialtera, 3 ranks; 8. Mixture, 2 ranks; 9. Trumpet, 8 feet; 10. Clarion, 4 feet. *Choir Manual CC to F.*—1. Open diapason, 8 feet; 2. Dulciana, 8 ten C.; 3. Stop diapason, 8 ten C.; 4. Principal, 4 ten C.; 5. Flute (open wood), 4 ten C.; 6. 15th, 2 ten C.; 7. Cremona, 8 ten C.; 8. Bassoon, 8 ten C. *Swell Manual CC to F.*—1. Bourdon Bass, 16 feet, pitch (O); 2. Double dulciana, 16 feet, pitch (O); 3. Open diapason, 8 ten C.; 4. Dulciana, 8 ten C.; 5. Stop diapason bass, 8 ten C. (O); 6. Stop treble, 8 ten C. (O) 7. Principal, 4 ten C.; 8. Stop'd flute, 4 ten C. (N) wood; 9. Mixture, 3 ranks (N); 10. trumpet, 8 feet, ten C.; 11. Oboe, 8 feet, ten C. *Pedal CC to D, 27 Notes.*—1. Open diapason (wood) 16 feet, (O and N); 2. Violon. (metal),

16 feet (O); 3. Principal, 8 feet (O and N); 4. Mixture, 2 ranks (N); 5. Trombone to FFF, 16 feet (O).—Summary of stops, great, 10; swell, 11; Choir, 8; Pedal, 5; Copulas 4; altogether 38, being 8 stops additional.

### SACRED HARMONIC SOCIETY.

At the Christmas performance of the *Messiah*, on Friday night in last week, the "Dead March" from *Saul* was played between the first and second parts, and the hall was fitted up in a manner appropriate to the occasion, the oratorio having been postponed as a mark of respect to the late lamented Prince Consort, a staunch patron of the Sacred Harmonic Society, and, as every one knows, a distinguished musical connoisseur. During the performance of the "Dead March" the audience stood up, and the effect was in the highest degree solemn and impressive. The principal singers were Mlle. Guerabella (soprano), a new and valuable acquisition to the concerts of sacred music at Exeter Hall; Mr. Henry Haigh (tenor), whose fine-toned voice is always welcome, and who could not possibly study in a school more likely to lead to excellence than that of Handel; Mad. Sainton-Dolby, and Signor Belletti, whose names it is sufficient to mention. Mr. Costa, as usual, conducted. The hall was crammed to suffocation. Last night Haydn's *Creation* was to be given, with Mr. Sims Reeves in the tenor part, the other singers being Mlle. Parepa and Signor Belletti.

### Letters to the Editor.

#### OPERA OR PANTOMIME.

SIR,—Those who, like myself, have opportunities of visiting our national opera only during the Christmas holidays, are sure to suffer a disappointment. They go to listen to music, and instead only see pantomime. Last year they went with the praises of Balfe's opera *Bianca* sounding in their ears, and found, instead of a grand opera, the smallest and lightest of operettas, *The Marriage of George*, embracing the services of two vocalists only; the remaining performance being a pantomime, which, loving music, they could not enjoy, and would not stay to witness. But for the Monday Popular Concerts those who sought enjoyment in music would not have had their tastes gratified. This year I observe that Balfe's new opera has not been displaced but shortened, to make room for the pantomime; musical people will wait then until the work can be heard in its entirety. I read with pleasure the following in one of the morning papers: "No one who was present at this theatre (Covent Garden) last night (Dec. 26) would have doubted that the English public prefer operatic to pantomimic performances, for while the latter were frequently interrupted, the former were listened to with breathless attention, and appreciated, the best *morceaux* being rapturously encored. The house was crowded from floor to ceiling . . . . and notwithstanding it was boxing-night, this crowd, as we have already observed, listened with silent attention to the whole performance of the *Puritan's Daughter*. Of course there must be some unusual attraction on boxing-night at the Royal English Opera as well as at other theatres. Well, Sir, let there be a new English opera on a subject that has not already been exhausted at some other theatre; let it be supported by these three first-rate English dramatic singers, Mr. Sims Reeves for tenor, Miss L. Baxter for contralto, and Mr. Weiss, bass, not yet included in the company at our national opera, in addition to the two already engaged there, Miss L. Pyne and Mr. Santley; and the result would be that the theatre would be filled, not merely for a few nights by the followers of clown and pantaloons, but night after night and week after week, by the crowds who attend the performances of the Sacred Harmonic Society at the Royal Italian Opera, and wherever and whenever good music may be heard thoroughly well performed. In this way too our national taste would not be impugned, whilst our national opera would be elevated.

A YOUNG MAN FROM THE COUNTRY.

#### NATIONAL ENGLISH OPERA.

(The English Opera Association, Limited.)

SIR,—From your leading article in last week's *MUSICAL WORLD* the public are led to understand that, although there are to be three Italian Operas this season, English Opera is not at all likely to find a home in this vast metropolis. Perhaps you may have overlooked the fact that a



company under the limited liability acts was duly registered a few months ago, the objects of which are, as stated in the preliminary prospectus—"For establishing and perpetuating a National Musical Institution, for producing and maintaining on the English stage the best works of native composers, and adaptations from the French, German, Italian, and other schools, in an effective and complete manner." This association—and of which I am a member—already numbers amongst its shareholders the names of almost every English operatic composer of eminence, many of the principal singers, instrumentalists, and other artists; and a large number of powerful patrons, influential supporters, and shareholders. From various causes, which it is unnecessary for me at present to enumerate, the promoters of the association have not yet issued any advertisements or announcements to the public; but of this you may rest assured, that when the proper time arrives for so doing, the present stigma upon our National English Opera will be withdrawn. The prospectus of the association might have been before you at the time you wrote the article referred to, when you state "Let us suppose an English manager to have the means or the will to procure the following company of native artists," &c.; then follow the names of Miss Louisa Pyne, Mmes. Sherrington and Parepa, Messrs. Reeves, Weiss, Santley, &c. &c. (Most of these talented artists, I am glad to say, are shareholders in the association.) The prospectus states "The English Opera Company will have ample capital at command to place upon the stage the choicest works of the great masters; to foster and encourage the production of new operas and musical works; to give permanent engagements to a large number of our most talented composers, poets, singers, instrumentalists, scenic and other artists; and to present to the public a perpetual succession of operatic performances."

Trusting you will excuse the liberty I have taken in drawing your attention to the subject,—I am, Sir, yours, &c.

A SHAREHOLDER.

January 8th, 1862.

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By ADOLFO FERRARI.

WHEN this book first appeared we foretold its success; our conviction being founded on the author's freedom from conventional trammels, the strong good sense of his opinions, the novelty and yet evident soundness of his precepts, and the conscientious and practical value of his examples and exercises, of which every note is dictated by a clear and definite purpose. The influence of Signor Ferrari's method of forming and cultivating the voice, as it is explained in this treatise, is enhanced by the efficacy of his personal lessons in his practice as one of the most eminent teachers of the day; and this work has consequently come into general use as a manual of vocal instruction, not only in the metropolis but throughout the kingdom.

In this new edition the author has made various important additions to the work, especially to the Exercises. Formerly they were confined to soprano or tenor voices; exercises for the one voice being also available for the other. But, for the contralto, or the barytone, provision was not made. This desideratum is now supplied, partly by means of entirely new exercises, partly by giving the old exercises likewise in transposed keys, and partly by adapting the soprano exercises also to the contralto or barytone, by the insertion of alternative passages in small notes. By these means the utility of the work is very greatly increased.

We have said that the remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; and this we will show by quoting, unconnectedly, a few passages which cannot fail to strike every reader.

"Voices are too often ruined by giving pupils difficult songs, in order to gratify their vanity or that of their friends, before they have acquired the power of sustaining the voice, throughout its natural extent, with a firm and clear intonation. When it is recollected that it has taken years of application and study to enable professional singers to execute properly the songs we are accustomed to hear attempted by almost every young lady who is requested to sing in a drawing-room, the absurdity of the prevailing system becomes self-evident.

"I strenuously advise all who wish to sing not to defer the commencement of this study, as is generally the case, till the pupil arrives at the age of 17 or 18, by which time young ladies ought to be good singers, but to commence early, at about 13 or 14 years of age, and resisting the gratification of singing a number of songs for the amusement of their friends (the word may be taken in more senses than one), to devote sufficient time to what may be termed the drudgery of singing, so as to enable them to acquire the power of sustaining the voice, easily to themselves and agreeably to the air.

"Many young ladies now-a-days speak habitually in a feigned voice. Here lies the greatest difficulty in teaching, or practising singing; for should neither the pupil nor master know the *real* tone of the voice, the more earnestly they work together the sooner the voice deteriorates. In my experience I have found this difficulty most easily overcome by making the pupil read any sentence in a deep tone, as though in earnest conversation, beginning two or three notes below what they consider their lowest notes; but, as the lower and richer tones of the voice are generally objectionable to young singers, all of whom are ambitious to sing high, it requires much firmness and some coaxing on the part of the master to get the pupil to submit to this exercise. I cannot advise too strongly the greatest attention to the free and natural development of the lower tones of the voice: it is to the stability of the voice what a deep foundation is to the building of a house.

"In conclusion, I must add a few words on a subject of great importance to the pupil who makes singing a study. I mean the spirit in which instruction is received. Every emotion of the mind affects the voice immediately; therefore it is of the utmost importance that the pupil should receive the lesson with the mind entirely unpreoccupied by other matters, and in a perfect spirit of willing submission to the teacher's corrections, however frequent, and however unimportant they may appear; for it is simply by the constant correction of little *nothings* that beauty of intonation and elegance of singing are obtained."—*Daily News.*

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